ward of the artist, hinders him from becoming better and more beautiful as a personality: unless his craving for glory be great enough to compel him to exhibit in his relations with other men a growth corresponding to the growing beauty and greatness of his works. In any case he has but a limited measure of strength, and how could the proportion of strength that he spends on himself be of any benefit to his work —or *vice versa* ?

103.

SATISFYING THE BEST PEOPLE.—If we have satisfied the best people of our time with our art, it is a sign that we shall not satisfy the best people of the succeeding period. We have indeed " lived for all time," and the applause of the best people ensures our fame.*

104.

OF ONE SUBSTANCE.—If we are of one substance with a book or a work of art, we think in our heart of hearts that it must be excellent, and are offended if others find it ugly, over-spiced, or pretentious.

105.

SPEECH AND EMOTION.—That speech is not given to us to communicate our emotions may be seen from the fact that all simple men are ashamed to seek for words to express their deeper feelings. These

* From Schiller, *Wallensteiri]s Lager:* " Wer den Besten seiner Zeit genug gethan, der hat gelebt fur alle Zeiten" (" He^that has satisfied the best men of his time has lived for all time")*